The EDISON KINETOGRAM

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SCENE FROM

THE CAPTAIN'S BRIDE

FILM No. 6718

EDISON FILMS TO BE RELEASED on Feb. 1st, 4th, 8th and 11th, 1911

EDISON FILMS

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Edison Film No. 6711 **Copyrighted, November, 1910** **Released, February 1, 1911**

Code, VOLVOCE **Approx. Length, 1000 feet**

The Greater Love

With Mlle. Pilar Morin

(DRAMATIC)

HOW many tragedies of life are hidden behind careworn faces! How many heartaches are closed to the gaze of the passive eye! How little we really know of our fellow men! Each minute as it slips upon its way carries with it a dying groan, a cry of anguish, a sigh of oblivion. Each hour is the saddest in the whole life of someone, each hour the happiest to some other wayfarer; but of all the heartaches, of all the agonies of the mind, the strongest of them all is that which comes when a mother realises that her boy is a common thief, that he has thrown the inheritance of manhood away, and that all she has lived and suffered for has gone down in defeat. Ah, what agony is in her heart!

It is just this agony that Mlle. Pilar Morin has so wonderfully portrayed in the Edison picture, "The Greater Love," which is Mlle. Morin's masterpiece in her motion picture career. She has given us her greatest work in every sense of the word, running the entire gamut of emotion,—love, sorrow, anguish, self-sacrifice and renunciation of all that life holds dear. A wonderful piece of work summed up in a clear, simple, dramatic story, which holds the spectator in its grip from the first glimpse of the young girl with her joy of life and triumph of loving to the supreme self-sacrifice of a mother's love for the sake of her boy.

The story itself is laid in the provincial district of France, and reveals that stern law which gives the French parent command and control over the life and will of his child. The heart of a little French peasant girl has gone out to a young barrister, whom she worships and who worships her with all the holy loyalty of a noble love, but centuries of custom force their cruel way between them, and

the girl is compelled to bow down to her father's will. At the signing of the marriage contract we are shown her heart in all its sufferings.

Time passes, and twenty years later we see the result of a father's law. Annette, the daughter, has married her father's choice, a coarse, cruel brute ; her life is crushed : the only gleam of joy that lights up her face is when her eyes rests upon her son, her boy. She worships him, but ere the day closes the awful truth is revealed to her that her boy is a thief ! Mlle. Morin at this point reaches the supreme climax of the art of "Silent Drama." A moment after the discovery and the gendarmes are in the room searching for the thief, and then the dumb terror seizes her. She sees her boy a prisoner. She sees him behind the iron bars—sees him suffering. Then the greater love comes forth and she takes the guilt upon herself. "I am the thief," she protests, but the law of a lie rarely finds a home in happiness and relief. It always reacts upon the offender, which is clearly shown in this picture when she is brought before the Justice, who proves to be her former sweetheart.

Here, before the man she loves, she condemns herself with a lie as a common thief, and he is forced to sentence her to one year at hard labour. We then catch a glimpse of her prison life and finally her release. We next see her wandering back to her native village, penniless, heartbroken and alone. Through the window of a village inn she beholds her boy, gambling and drinking. She sends word to him, but he turns from her. Can human being suffer more ? At last she is found by the Judge and taken to his home, and through his love and care we realise that her life in future will be sweeter and that her boy will learn to bow down before that greater love which has given so much for him.

This picture is superbly mounted, and the cast is one of the highest possible type. The Edison Company can well claim it as the masterpiece of Mlle. Morin's motion picture work.

Edison Film No. 6712 **Copyrighted, November, 1910** **Released, February 1, 1911**

Code, VOLVOEREN **Approx. Length, 975 feet**

Arms and the Woman

By Rex Beach

(DRAMATIC)

ANOTHER story of the rugged life of the Western mining camps, which are the fruitful source of many of Mr. Beach's most charming and popular successes.

Mrs. Cushing, a widow, and her two children, a beautiful daughter and a son whose inclinations are wayward, are residing in the mountains of California, where Mrs. Cushing's late husband had some mining claims. The story opens when Mrs. Cushing receives by registered mail a package containing some two thousand dollars in currency, being the total sum realised on the sale of her husband's estate in Iowa. The son has just asked his mother for a loan of money. She at first refuses him, but finally gives him some gold pieces, and he leaves the home informing his mother that he is about to invest the money in such a way as to increase its amount. Without telling her son anything about it, in fact hiding the circumstances from him, Mrs. Cushing dispatches her daughter with the money, which has just been received by registered mail, to deposit same where she can pay some assessments for work on the mining

property. The girl starts with a satchel containing the currency and takes the stage at Dutch Flat.

Meanwhile her brother has gone with the gold pieces given him to a gambling house, where he loses every cent of it. A suspicious character is interested in his losses and watches him keenly. At the critical moment he calls him aside and is talking to him very earnestly when Hank Young, the big stage driver of Dutch Flat, steps up and informs young Cushing that he had better beware of the stranger, for he doesn't like the cut of his jib. Cushing resents any interference and Hank moves away rebuffed.

We now watch the events which transpire in front of the post office at Dutch Flat. The stage comes in with a load of passengers, who dismount, and among those who start out on the next lap of the journey is Miss Cushing, holding the bag with the money. There is some talk between the driver, Hank Young, and the postmaster about a messenger on the box, and the latter tells Hank that he will find the messenger at the next stop. The coach pulls out of Dutch Flat, and no sooner has it gone than we see young Cushing and the suspicious character trailing through the mountains over a short cut to head off the stage. When the stage arrives at the way station where the messenger was supposed to mount the box, Hank is informed by the stableman that no one is there to go with him. He tries to induce some cow-punchers to ride on the coach but they refuse, saying they have business elsewhere. Miss Cushing, who is now the sole passenger in the stage, is somewhat afraid of being alone, and the driver invites her to ride with him on the seat.

We now reach a corner of the road at a wooded spot in the mountains. Young Cushing and his friend are seen masking themselves and going to ambush in order to hold up the stage. This they do, and all seems to be going their way when Hank Young, the stage driver, recalls the fact that the little woman beside him has confided to him that there are two thousand dollars of her mother's money in the bag at her seat. He suddenly rouses himself to action, and it will be necessary to see the film to realise the way in which he put the "bad man" to flight and placed a quietus on the stage robbing aspirations of young Cushing.

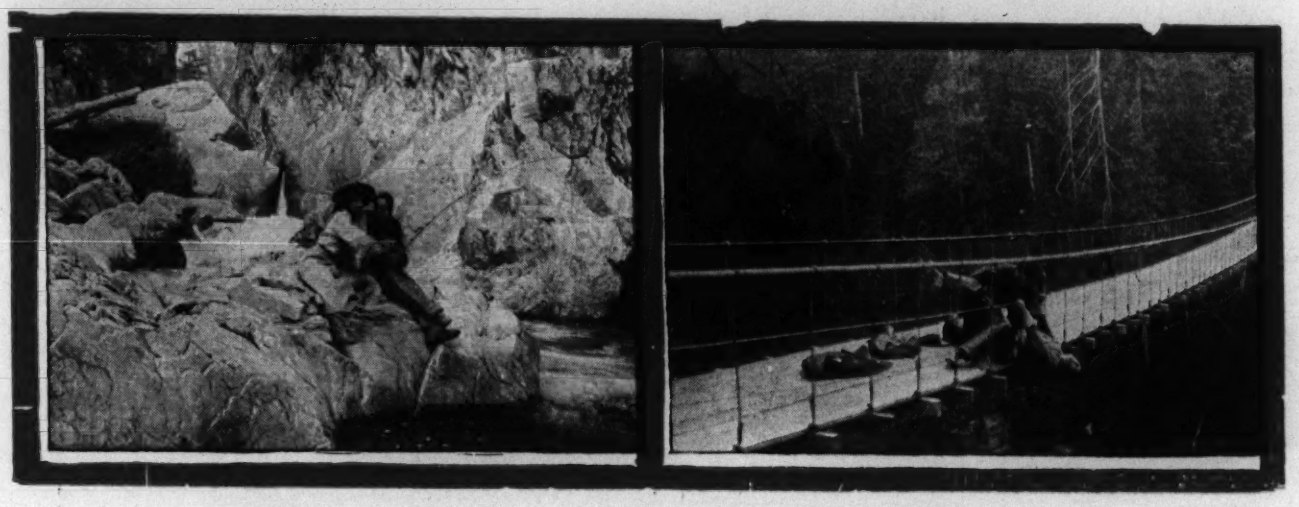
The thrilling moment of the picture is when Miss Cushing discovers that one of the robbers is her brother. She tells this to Hank, and he relieves the tension of the situation in a most clever manner. Young Cushing has been badly wounded, and Hank rushes his horses back to Dutch Flat, where the sheriff attempts to arrest the man in the coach. Here Hank shows his quickness of wit by telling the sheriff that the wounded man was a passenger in the coach. For this he receives a look of tenderness and gratitude from Cushing's sister. Hank in his rough way has saved the family honour, and the last scene of the picture shows him giving young Cushing the lecture of his life and its effect upon the boy. Hank leaves with the gratitude

of mother and sister and a promise from the wayward son to live in the future a wiser and a better life.

Altogether a dramatic, entertaining story acted with a full measure of realisation of the importance of the parts, and scenically, photographically and in point of accuracy to detail a film up to the best.

Edison Film No. 6714 **Copyrighted, December, 1910** **Released, Feburary 4, 1911**

Code, VOLVOETIG **Approx. Length, 1000 feet**



The Cowpuncher's Glove

(DRAMA)

NO matter how many motion pictures dealing with the life of the Western man of the plains are given to the market, there is always room for one more. The scope is so broad, the plains are so vast, and human nature so varied that there are hundreds of interesting subjects yet to be gleaned from the man on the horse with his "devil may care life, his wonderful vitality and his deep human love, or hate, as the case may be.

The "Cowpuncher's Glove" is only another chapter in his life that is well worth reading. We are first introduced to the Western home of a father and daughter. The cowpuncher enters, and we can easily see that his heart is set upon winning the girl's affection in any way that is possible; but the girl evidently has other views upon the subject, as she does not seem particularly overjoyed at his behaviour, although her father practically promises her hand in marriage upon the cowpuncher's return from the roundup. Here we are shown a glimpse of the roundup, and in the next scene we are acquainted with the fact that Jim, the cowpuncher, has not been entirely honest in his dealings and now stands in a fair way of having his neck stretched from the branch of a cedar tree by a lynching gang before morning. This information is communicated to another cowboy by his finding of a glove outside of the county jail window, in which glove is a note from the prisoner imploring the finder, in the name of mercy, to give him a chance to start life over again and be honest.

The stranger does not know the culprit, nor has he an opportunity of seeing him, but moved by the appeal for help he takes the chance, and succeeds in securing the keys of the jail and throwing them in through the barred window to Jim without either man seeing the other. The only reward he has for his service is the pair of gloves, which are initialled, in which he found the note. Slipping them into his pocket he passes on into the night while

Jim, a few moments later, makes his escape without knowing whom or what his benefactor was like.

The cowboy who assisted in Jim's escape afterwards meets the girl of the first scene and wins her love. He does not know that her father has promised her in marriage to Jim until he sees a letter from the latter in which he threatens to come and take her away for his wife that very night. The young lover decides to head off his plan, and the two men meet on a swinging bridge over a dangerous chasm. Here ensues another Edison thriller in the way of a desperate fight, which only terminates when Jim discovers his glove in the possession of his antagonist and the truth is revealed to him that this is the man who saved his life from the lynching gang.

The final scene is filled with dramatic intensity and splendid action. The lovers are united and the audience will be found laughing at the quaint situation at the close.

A strong, vital, Western picture with fitting backgrounds for the character of its subject.

Edison Film No. 6715 **Copyrighted, December, 1910** **Released, February 8, 1911**

Code, VOLVOX **Approx. Length, 995 feet**

The Winning of Miss Langdon

From Richard Harding Davis's Story, "Peace Manoeuvres"

(COMEDY-DRAMA)

JACK NORWORTH had one desire, one ambition, and one hope in life, —to win the heart and hand of Miss Langdon. He had been born and reared in luxury and wealth, but lacked some of those finer qualities which go towards the making of a girl's ideal, such as the fancy of Miss Langdon had pictured to herself. She liked Jack. He was good company, a perfect gentleman, full of pleasant surprises, but back of it all she did not feel that he possessed just the sort of stuff that ideal husbands are made of. So, when for the fourth time he proposed to her, rather than taking it seriously, she came to the belief that it had become a habit with him rather than a desire. In fact, she would have been greatly surprised if he did not propose at least *once* in a fortnight.

Just after his fourth proposal the militia was ordered out on peace manœuvres (to

capture Boston in a sham military operation) and Jack, being a Captain, of course had to go. Far from being displeased at the prospect, however, he rather liked it, as he always did look perfectly stunning in his captain's uniform, and besides it gave him a chance to be near Miss Langdon, although this latter was not strictly in accordance with military rules. Miss Langdon had decided that he was not to hang around her home, especially while her father and mother were away, so she took it as a huge joke when she succeeded in arranging with two common soldiers of the opposing forces to capture the captain. But here she had made a serious mistake, for in this case the common soldiers were none other than two desperate tramps who had stolen their uniforms and were filling their pockets and stomachs under the guise of military orders.

But young Jack Norworth was somewhat more of a soldier than she suspected, and he at once discovered the two imposters under their military exterior. Without revealing his discovery he succeeded in getting them to let him escape and shoot at him, thus rendering him technically "dead" according to military regulations. He was thus enabled to watch the movements of these two idlers, who were shortly afterwards surprised by Miss Langdon in the act of robbing her bedroom of all its silver and jewellery.

The whole affair, which started as a joke with her, would have ended in a tragedy if Jack Norworth had not arrived at the critical moment and put up such a desperate fight. This entirely changed Miss Langdon's opinion of him and she eventually placed all her future happiness in his keeping.

The picture is a delightful comedy drama and is carried out in a manner that is well worthy of its illustrious author, Richard Harding Davis, by the members of the Edison Company. The photography throughout is of the best.

Edison Film No. 6716 **Copyrighted, December, 1910** **Released, February 8, 1911**

Code, VOLVOXIS **Approx. Length, 440 feet**

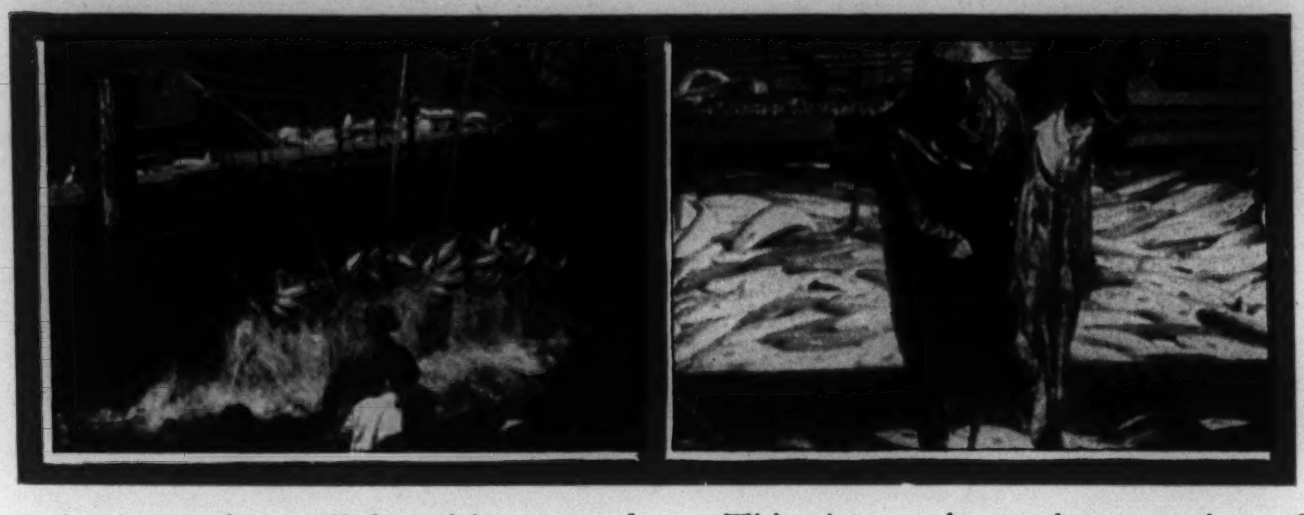
The Life of a Salmon

Taken on the Coast of British Columbia

(INDUSTRIAL)

MR. and Mrs. Salmon are very interesting individuals among the inhabitants of the deep. Their life offers many strange facts and interesting features, and gives one considerable food for thought. That the maternal instinct is deeply rooted in their nature is plainly exemplified in the opening picture of this very interesting film by the Edison Company.

We are first shown the picturesque canyon of Capilano, near Vancouver, B.C. As the camera descends the rocky cliffs, showing their height and grandeur, we pause for a moment to give the spectator a passing glimpse of a roaring mountain stream, which is exceedingly swift and icy cold. A moment more and we are shown a waterfall between two huge, jagged rocks, the drop being about six and a half feet. A boiling mass of water is hurled with terrific force downward, and here we catch the first glimpse of Mr. Salmon and his wife and their life's struggle for the continuation of the species. We are shown the salmon frantically endeavouring to leap the falls. Time and time again they hurl their bodies into the air, only to be caught by the swift current of water and dashed against the rocks, but again they try, and



so keep on trying until they either succeed in jumping the falls or are dashed to death, —and all for what? That they may reach the place of their birth, lay their spawn and thus complete their life's work.

We are then shown the spawn in its various stages of evolution until it takes the form of a tiny salmon. These small fish remain in fresh water until a certain age, then drift down the mountain streams until they reach the salt sea, which is their habitation for three years. Then back they go to their birthplace and lay their spawn; and so the operation continues age after age, or would do so but for the inventive genius of man, who drops his nets at the mouth of these rivers and soon transfers Mr. and Mrs. Salmon to cans, ready for their place in the world's market.

This picture shows the operation of catching the silver horde, the setting of the trap, the drawing in of the net in the cold grey of the dawn with a catch of fifteen thousand salmon, and finally their delivery to the salmon cannery. We are also shown in this picture an Indian canoe race participated in by Indians who work in the cannery, eleven men in each crew and three crews, in their long, slim craft hewed out of solid trees. This is an exceedingly interesting sight and one that holds the attention and interest of the spectator from the start of the exciting race to the finish.

The entire picture was taken at Victoria and Vancouver in British Columbia, and is one that is novel, interesting, instructive and pleasing in every detail.

Edison Film No. 6717 Copyrighted, December, 1910 Released, February 11, 1911

Code, VOLVULO Approx. Length, 550 feet

Amateur Night

(COMEDY)

THE latest addition to the list of Edison short comedies deals with a popular form of entertainment and brings out all of the humorous possibilities in it. But with the comedy is interwoven a sort of love story, the outcome of which is dependent upon the result of the debut of a young amateur actress to whom "amateur night" means so much.

We see at the start of the story a proposal and the rejection of the round-faced youth because of the maiden's conviction that she must sacrifice all to what she thinks is her art. And then we see the practice of the art, the young lady's studying of the sleep-walking scene from "Macbeth," which she recites and declaims and "elocutes" comically. Convinced that

she is a *real* tragedienne, she is highly incensed when she finds herself billed in front of the theatre as a comedienne and has the sign changed.

When the fatal night comes,—"amateur night"—she stands in the wing and watches the acts of the other amateurs. There is a boy who thinks he is a Jew impersonator and who loses his nose at the critical moment of his monologue, and there is a wonderful (?) dancer of uncertain age whose poses and dances are absurd in the extreme, and on whom, as on the Jew impersonator, the "hook" is used with telling effect. There are two boy aspirants for honours who juggle Indian clubs with painful results, and who are likewise led away in disgrace. Then comes the human snake, and she sees him fall beneath a blow from a bag of leaves, dealt by a stage hand, after which he is led away by the manager of the "hook department." All this produces a disastrous effect upon the mind of the fair tragedienne, and she becomes more and more fearful as each one of the "artists" disappear. Her courage oozes out of her finger tips and finally, when the stage attaches are not looking, she slips away and runs for the street, making her escape.

Her youthful lover has been sitting in a box awaiting her appearance and carrying a huge bouquet to toss to her. He becomes alarmed at her non-appearance, the audience becomes restless and finally the youth climbs to the stage and demands to know where his lady-love is. He is incontinently thrown out the stage door by the irate manager, and, thinking that he is pursued, he in turn flies down the street, the girl flying down the street in the opposite direction. They run around a corner into each other's arms, and the outcome of the story may easily be guessed.

Edison Film No. 6718 Copyrighted, December, 1910 Released, February 11, 1911

Code, VOLWASSEN Approx. Length, 1000 feet

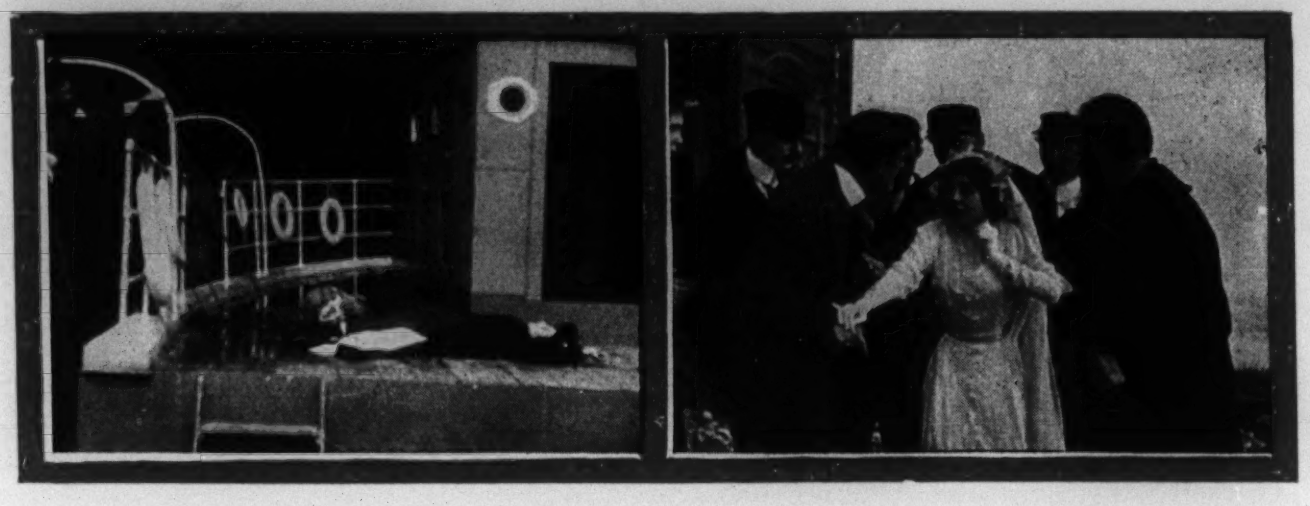
The Captain's Bride

By John Luther Long.

(DRAMA)

THIS film is an adaptation from John Luther Long's powerful story, "Baby Grand," and is one of the most thrilling and vital motion picture dramas conceivable.

The opening scene introduces us to the betrothal of a young couple in the far West, and we follow their fortunes in the next scene to a honeymoon on board ship. The day is bright and the passen-



gers are enjoying a stroll upon the deck and the gentle motion of the ship. Then there is a sudden transition, for the next scene carries us to a storm at midnight, the ship upon the rocks, the waves dashing over it and washing the deck and the half-clad passengers clustered about the life boat. The sky is black and no land is visible through the darkness.

We are next apprised that the shipwreck is seen from the shore by catching a glimpse of the rocks and the life saving crew making efforts to reach the vessel in distress. Flashing back to the ship, we see the life boat lowered, the decks cleared and the ship apparently deserted. Then suddenly from the cabin appear our young lovers, who had evidently not been aroused in time to make the life boat. Next we see the powerful captain of the life saving crew on shore taking the rope in his teeth and starting his heroic swim through the breakers. On the ship the young lover is struck by a falling spar and hurled out of sight just before the Captain climbs over the rail and finds the girl lying unconscious upon the deck. Taking her in his arms he begins his awful struggle with the waves and tide, and finally reaches the shore in safety with his burden.

Then follow scenes in the captain's hut. The girl is restored to consciousness, but not to memory. She has lost all hold upon her past life, and is like a child. The rough crew on the out-of-the-way island take every care of the girl and she becomes apparently perfectly normal, but does not recover her sense of the past. Of course, each one of the crew falls desperately in love with her, and some comedy is provided in their attempt to dress her properly in the clothes which they bring her from the village store some miles away. Then they decide that it is not right that the girl should be there alone with men, and that someone should marry her and take care of her ; and the choice is finally left to her. Unconscious of any past, the girl chooses the captain who has saved her life and whom she has learned to love in her present personality.

Meanwhile some scenes have shown the husband afloat on a spar and picked up by a ship, and thus it happens that when the little wedding procession starts from the station towards the church they are met on the way by a strange man who confronts them and halts their progress. The situation is intensely dramatic, for the girl, in spite of the fact that she stands face to face with her young husband, is still absolutely unconscious of the fact and wholly fails to recognise or remember him. He pleads with her and tries to recall the scenes of their courtship and marriage, but she turns from him to the stalwart captain whom she is about to marry, as if for protection.

Then the young husband remembers the little bit of lover's by-play which had been a part of their courtship, and it flashes across his mind that this suggestion may serve to remind her, even though his face has failed to do so. In imitation of a man drawing a pistol he puts his hand to his

hip pocket and points his finger at her. The gesture has been used between them so many times that as she sees the familiar movement it suddenly flashes into her mind that there is something that has been forgotten. At once the train of memory is started and it leads to complete recognition at last.

The subtle playing of this picture is a triumph in the art of the silent drama. The picture is original both in the beautiful playing and the scenic environment, and should take a very high rank among the productions of the month, adding new friends to the millions who already welcome each Edison film, and also making them acquainted with John Luther Long and his splendid work.

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